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G. FATTORUSSO

ITALIAN SCHOOLS
OF PAINTING

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1922

HISTORY OF ART CHARTS



Italian Schools
of Painting

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ITALIAN PAINTING

To Tuscany (Florence and Siena), to Umbria and to Venice, on the whole are due the really creative forces of Italian painting. The Florentines developed fresco and devoted their genius to the expression of thought by scientific design. The Venetians perfected oil painting and set forth the glory of the world as it appeals to the imagination and the senses. More allied to the Tuscan than to the Venetian spirit, the Umbrian masters produced a style of genuine originality. With the rest of Italy, if we except Padua, the birth-place of Mantegna, and Parma, the city of Correggio, we do not find what we find in Tuscany, in Umbria and in Venice—a definitive quality native to the district and culminating in a few men of commanding genius.

Important Dates

- 1170-1221 - St. Dominic, founder of the Dominican order.
- 1182-1226 - St. Francis of Assisi, founder of Franciscan order.
- 1228-53 - The Church of Assisi is built. It gives the first impulse to painting.
- 1278 - aft. 1350 - The Dominican church of S. M. Novella at Florence is built.
- 1294-1320 - The Franciscan church of Santa Croce is built.
- 1265-1321 - Dante (Poet).
- 1304-1374 - Petrarch (Poet).
- 1313-1375 - Boccaccio.
- 1474-1533 - Ariosto (Poet).

ARCHITECTS & SCULPTORS

- Niccolò Pisano A. Sc. 1206-1278.
- Arnolfo di Cambio A. 1240-1311.
- Giovanni Pisano A. Sc. c.1240-1320.
- Lorenzo Maitani Sc. d.1330.
- Giov. Balduccio Sc. 1300-1347.
- Andrea Pisano A. Sc. c.1273-1349.
- Nino Pisano Sc. d.1360.
- Jacopo della Quercia Sc. 1374-1438.
- Lorenzo Ghiberti Sc. 1378-1445.
- F. Brunelleschi A. Sc. 1377-1446.
- Agostino di Duccio Sc. d.1461.
- Desiderio da Settignano Sc. 1428-1464.
- Donatello Sc. 1386-1466.
- M. Michelozzo A. Sc. 1396-1472.
- Leon Battista Alberti A. 1405-1472.
- Benedetto da Maiano Sc. 1442-77.
- Antonio Rossellino Sc. 1427-1478.
- Luca della Robbia Sc. 1400-1482.
- Mino da Fiesole Sc. 1431-1484.
- Verrocchio Sc. 1435-1488.
- Matteo Civitali Sc. 1435-1501.
- Bramante A. 1444-1514.
- Giuliano da San Gallo A. 1445-1516.
- Andrea della Robbia Sc. 1435-1525.
- Andrea da Sansovino A. Sc. 1460-1529.
- Antonio da S. Gallo A. 1455-1534.
- Baccio d'Agnolo A. 1462-1543.
- Michele Sanmicheli A. 1484-1559.
- Baccio Bandinelli Sc. 1493-1560.
- Benvenuto Cellini 1500-1571.
- A. Palladio A. 1518-1580.
- Bart. Ammanati Sc. 1511-1592.
- Gian Bologna Sc. 1524-1608.

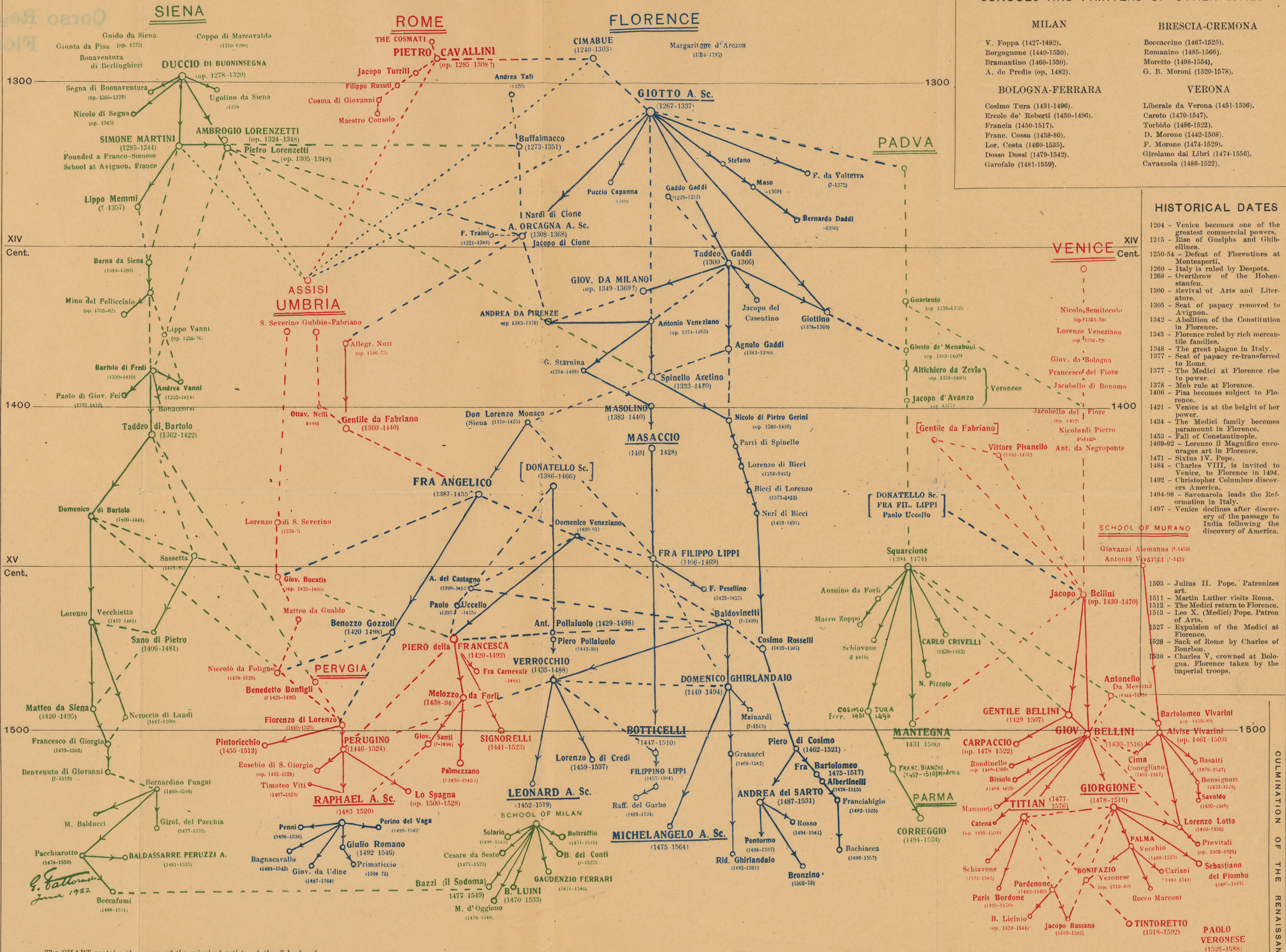
ITALIAN PAINTING
BYZANTINISM
PRE-RENAISSANCE
GOTHIC PERIOD OR "TRECENTO"
EARLY RENAISSANCE OR "QUATTROCENTO"
CULMINATION OF THE RENAISSANCE
DECLINE OF ART

The religious sentiment dominates the plastic faculty: painters ornament the walls of churches with divine images, Biblical stories and the legends of saints, for the encouragement of piety; and those of public edifices with symbols and subjects conveying moral precepts, intended to teach citizens the advantage of justice, good government, peace and concord.

Artists dedicate themselves to the study of anatomy and perspective, they endeavour to imitate nature faithfully by attempting to produce the effect of relief by chiaroscuro, and to portray the exact proportion of the human form.

Artists now seek to raise the forms, closely imitated from nature in the previous period, to the highest order of ideal beauty, and to give to the representation of the sentiments and affections the utmost ideal grace and energy.

A period of stagnation follows. Painting falls into Mannerism.



The CHART contains the names of the principal artists of the Schools of Siena, Umbria, Florence, Padua and Venice. Leonard's School of Milan is also included as well as Raphael's pupils in Rome. The names of painters of other schools will be found in a separate table on the right of the chart.
The object of the chart is to assist students in the study of the history of art by providing in a condensed form a synoptical view at once in order to

establish a distinct notion of time, locality and relative position of the artists as the best understanding of their character and importance in the history of painting. Its principle is chronological succession and the year of death rather than that of birth has been adopted, in this way it shows not only the contemporaries of the several masters, but also the approximate period of their operation.

In some cases the dates of birth or death are inevitably conjectural. When the letters A. or Sc. follow a name, this implies that the artist was an architect or sculptor besides being a painter. An arrow indicates a direct relation between master and scholar; a broken line indicates an artistic influence or connection between masters.

CULMINATION OF THE RENAISSANCE

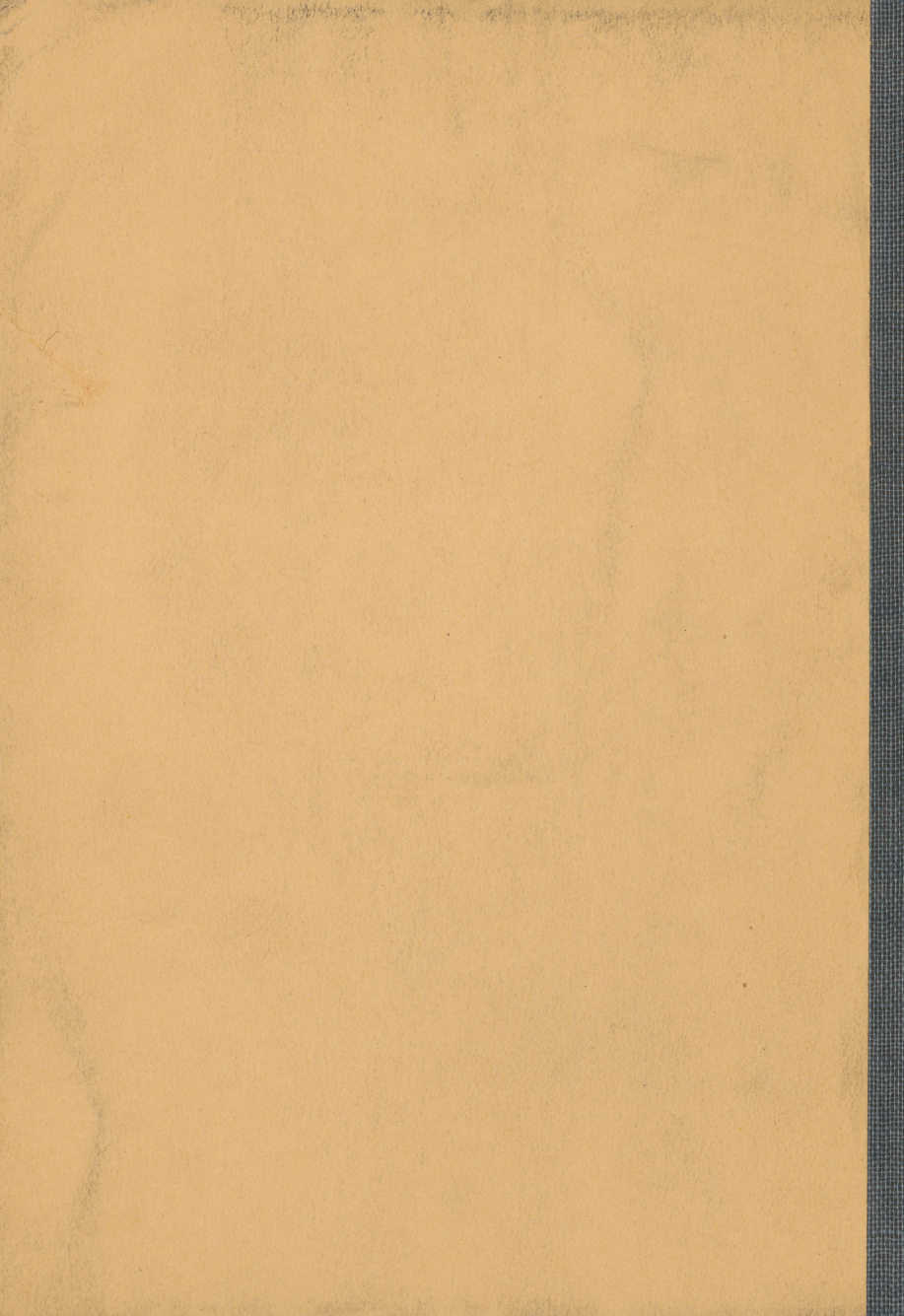
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